



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## PRINCIPAL ACCESSIONS

**B**EQUEST OF MISS JOSEPHINE L. STRONG.—By the bequest of Miss Josephine L. Strong a pitcher and basin of the late eighteenth century, made in China for the English market, have been added to the Museum's collection of Lowestoft ware.

**A PAPAL DOSSAL.**—Mr. John Marshall has presented to the Museum a large altar hanging, or dossal, which was made for Pope Alexander the Seventh in 1659. Alexander was Fabio Chigi of Siena and the Chigi arms, a six-peaked mountain surmounted by a star, the whole surrounded by a great oak wreath, embroidered in gold on red damask, form the chief decoration of the hanging. Around the center panel is a deep border of green velvet, on which at the top the device of the papal tiara and keys is worked in appliqué. Two elaborate star ornaments appear at the sides, and at the bottom the following inscription: ALEXANDER · VII · P · M · ANNO · QUARTO.  
D. F.

**GIFTS OF TAPESTRIES.**—A set of six tapestries representing Scenes from the Life of Christ, of Alsatian manufacture of the end of the sixteenth century, has recently been given to the Museum by Mr. J. Pierpont Morgan. These tapestries, from the Muller Collection, measure each  $39\frac{1}{4}$  inches in height by  $29\frac{3}{4}$  inches in width, and are richly interwoven with gold and silver. Their tonality is soft and harmonious, given variety by passages of pure, strong color and by the glint of the metal-wound threads.

The scenes are framed at the sides by half columns, and at the top by extended scrolls with lettering giving subjects and Biblical references. Each tapestry is dated and signed with the monograms A R and M G. The former of the two signatures will be found in the list of tapestry marks in W. G. Thomson's *History of Tapestry* under the number 319 as occurring in a set illustrating Scenes from the Life of Christ, Alsace, 1592, evidently the tapestries now owned by the Museum. Otherwise both monograms are unidentified and must await the results of much-needed research work on the subject of tapestry-weaving in Germany.

Two of these tapestries are dated 1592, two 1595, and one each, 1598 and 1600. Three of the tapestries are after woodcuts (The Small Passion, about 1509–1511) by Albrecht Dürer. These are Christ washing the feet of the Apostles (1595), Christ bearing the Cross (1598), and the Ascension (1592). Two others, the Elevation of the Cross (1600) and the Pentecost (1592), are from cartoons of the school of Dürer; and one, the Baptism of Christ (1595), is after Martin Schöngauer.

Mr. Alexander Smith Cochran has presented to the Museum a Flemish tapestry of the eighteenth century, effective in its decorative treatment of foliage and flowers.  
J. B.

**A GIFT OF FURNITURE.**—The collection of English furniture has been considerably enlarged by a splendid gift of sixteen pieces from Mr. Alexander Smith Cochran. A sofa and six armchairs, all covered with embroidered tapestry, and an inlaid grand-

father's clock in Dutch style belong to the period of Charles II, while a fine walnut chest with four drawers inlaid with marquetry is of the William and Mary time. The other pieces were made in the first half and middle of the eighteenth century. Of special interest is a charming little Queen Anne chest of drawers with folding top, a Chippendale mahogany folding table, and a commode. The latest piece is a satinwood cabinet with curved front in the Adam style.

W. R. V.

**A THIRTEENTH CENTURY BUST.**—The twelfth and thirteenth centuries show the greatest period of French sculpture, that of the great cathedrals of Chartres, Rheims, and Amiens. Works of this period are very seldom found outside of the churches for which they were made, as the art of sculpture was then closely associated with that of architecture, and the statues have only in rare instances been removed from the walls of the churches of which they formed a part. For the most part, the Gothic sculptures now in museums belong accordingly to the later periods, especially to the fourteenth and fifteenth centuries, when the art of sculpture became more independent and produced individual pieces of works for altars and church interiors. The

French sculpture represented in our Museum is chiefly of this later period. An enthroned Virgin and Child, a well-known group in wood from a church in Auvergne, is our only example of the hieratic French sculpture of the twelfth century. There has now been acquired a wooden bust of an angel (representing, perhaps, the archangel Michael) of the thirteenth century that will serve as a connecting link between this early Virgin and the sculptures of later periods. This bust shows the transition from the archaic Romanesque style to the Gothic. The type of the face with the low forehead, small closed lips, and full round cheeks reminds one of the well-known figures at Rheims; the modeling of the face is of no less delicacy than that of the cathedral sculptures. The beginning of the Gothic period is also shown in the slight smile and the curling hair, while the rigid lines of the figure and the almond-like shape of the eyes are characteristic of the earlier style. As in all works of this period, the keen realism, which shows itself in the asymmetric treatment of the sides of the face, the costume with the double collar, and the ornament on the forehead, is combined with the sensitive expression of an ideal type of beauty.

W. R. V.

